

enveloppe 1 (Zjena)

part two: crossing the field, swimming the river.

fragment II

...you arrive in part two, carried by Muskarac, the low instrument.

When he arrives, you are silent,

When he sleeps (during his solo, waking up alone...)

you will start your fragment:

it uses the same tone stuck as you had in fragment one, part one, but transposed a perfect forth.

d es f g a/flat b/flat c d

this is the copied paper with the staves that has your dream sequence fragment on it in notes!

it is in your "analogue" envelope!

(this means you have almost the same mode as the girl has, only a fifth lower... she has the g you are were lacking in one, but you ll share it now, because you have modulated).

you play in your middle register.

you have not enough time to tell it all..

the hole remains (and hurts)

You struggle to tell everything, you feel the urge to be complete, you start and restart and repeat and cut off all small motives that u used in part one (only transposed) and in a higher tempo and louder.

"The Man" doesn't know you make him follow you as in an imperfect Bachian fugue..

He plays a **tritone** higher or lower than "the girl" does, and one secunda higher or lower than you...

it all fits, and still you will be caught up behind the walls in the moist and trembling dark woods..

i m sorry,